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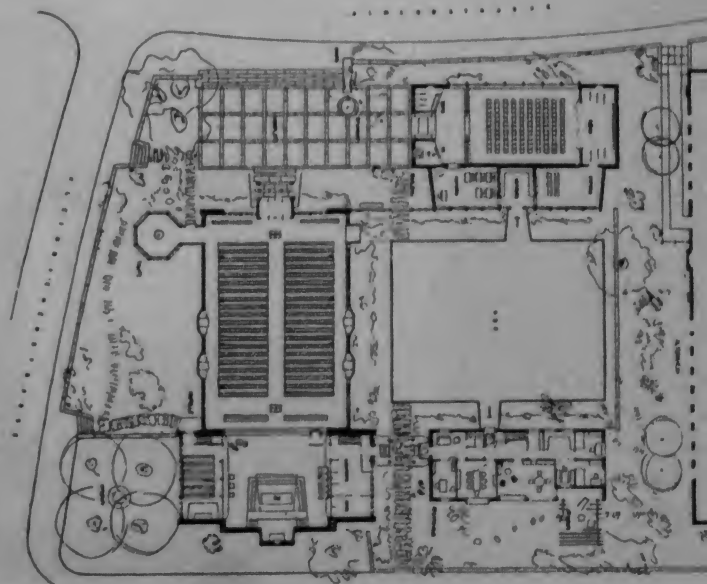
Auguste Perret: Notre Dame du Raincy, Paris; interior, looking towards the altar, 1922.



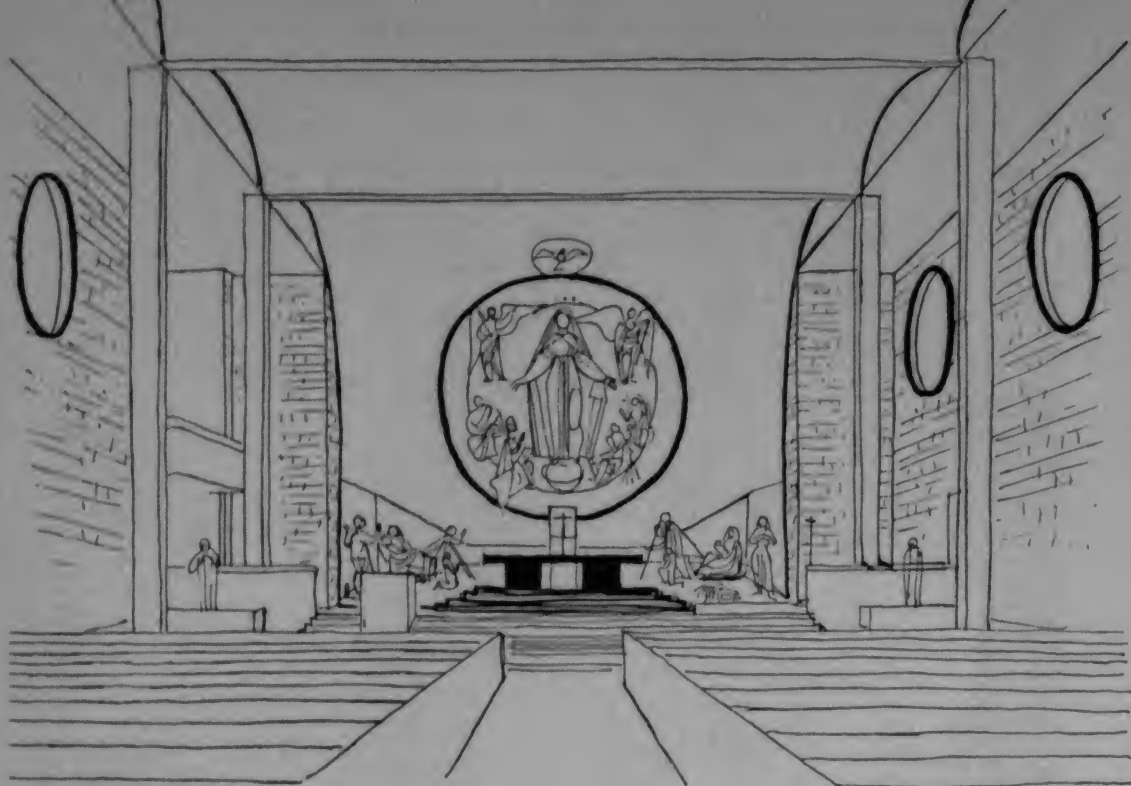
Fritz Metzger: Church of St. Charles Borromeo, Lucerne, 1933.



Hermann Baur: St. Michael's,  
Hirzbrunnen, Basel;  
the main entrance,  
seen from the Almendstrasse,  
with the baptistry on the right.







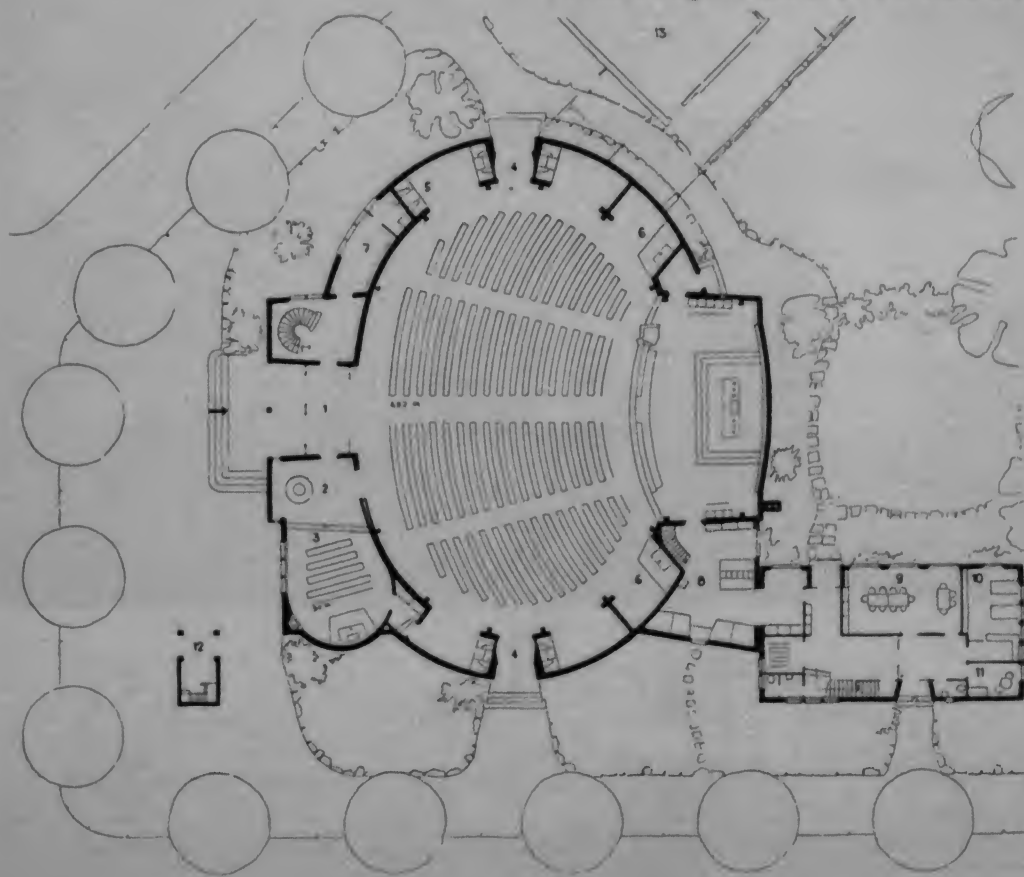
Fritz Metzger: Church of Our Lady of Lourdes, Seebach (Zürich), 1935.

Below: the exterior. Above: drawing of the interior by Richard Seewald, showing his murals. Such pictures of Our Lady are not altogether appropriate in the sanctuary itself (see text).





Fritz Metzger: Church of SS. Felix and Regula, Zürich, 1957



Plan:

- 1 Main Entrance
- 2 Baptistry.
- 3 Chapel for week-day use
- 4 Side entrance
- 5 Confessionals
- 6 Side altar
- 7 Cloak room
- 8 Sacristy.
- 9, 10, 11 Parish hall bytery.
- 12 Tower.
- 13 Parish hall

Fritz Metzger: St. Francis, Riehen, Switzerland, with its surroundings.

Plan:

1 Baptistry, entrance and porch.

2 Sanctuary.

3-4 Pulpits.

5 Sacristy.

6 Chapel for week-day use.

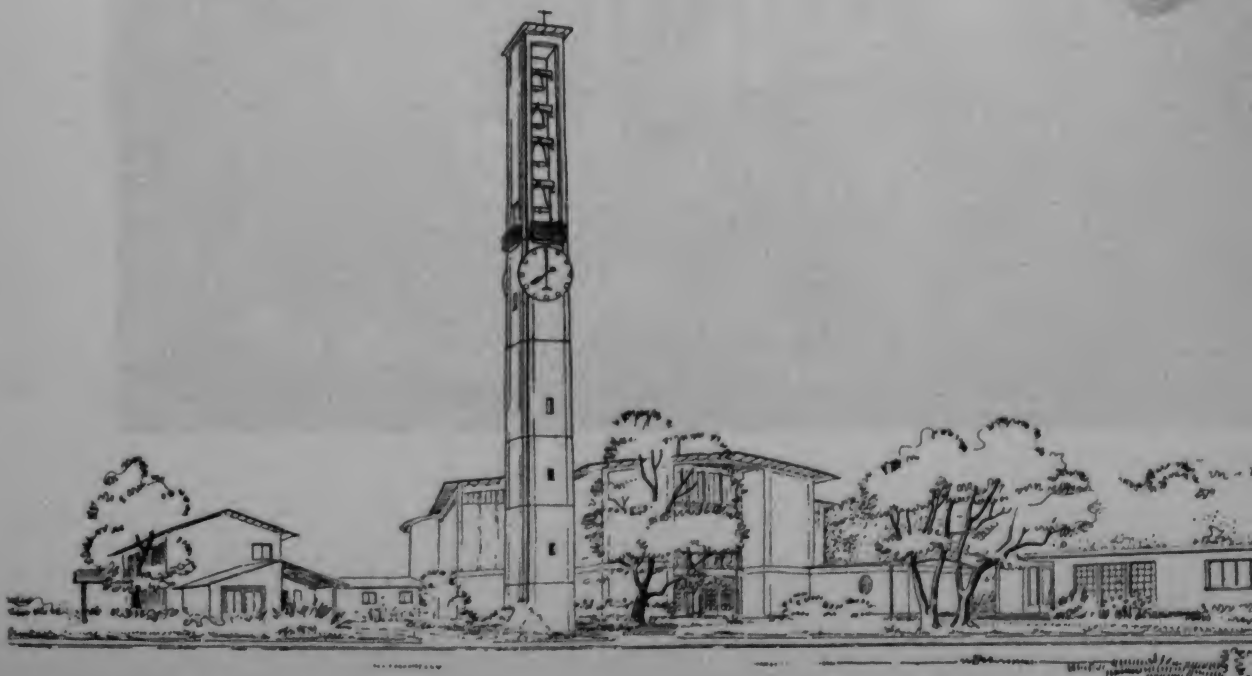
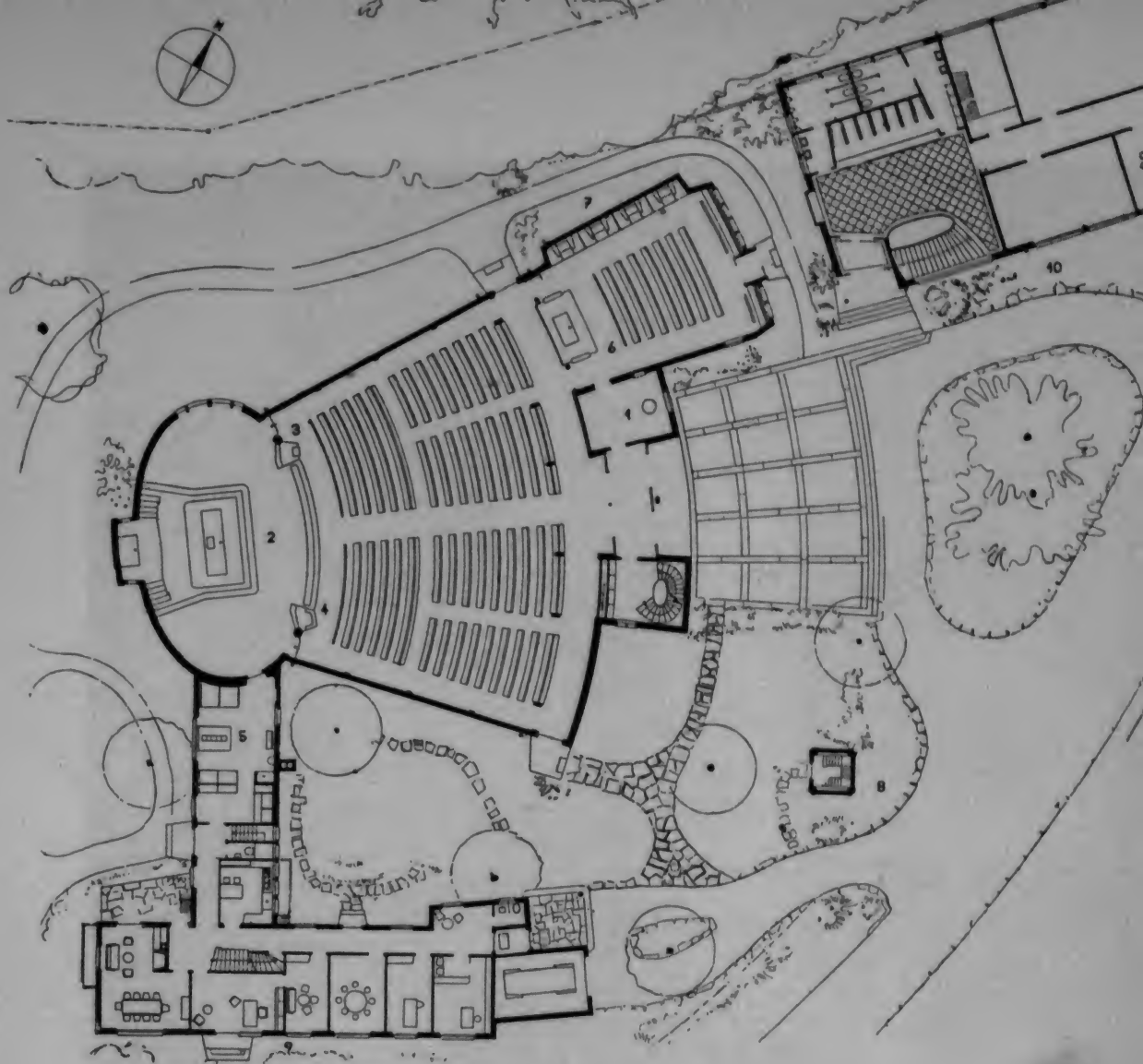
7 Confessionals.

8 Bell tower.

9 Rectory.

10 Parish hall.







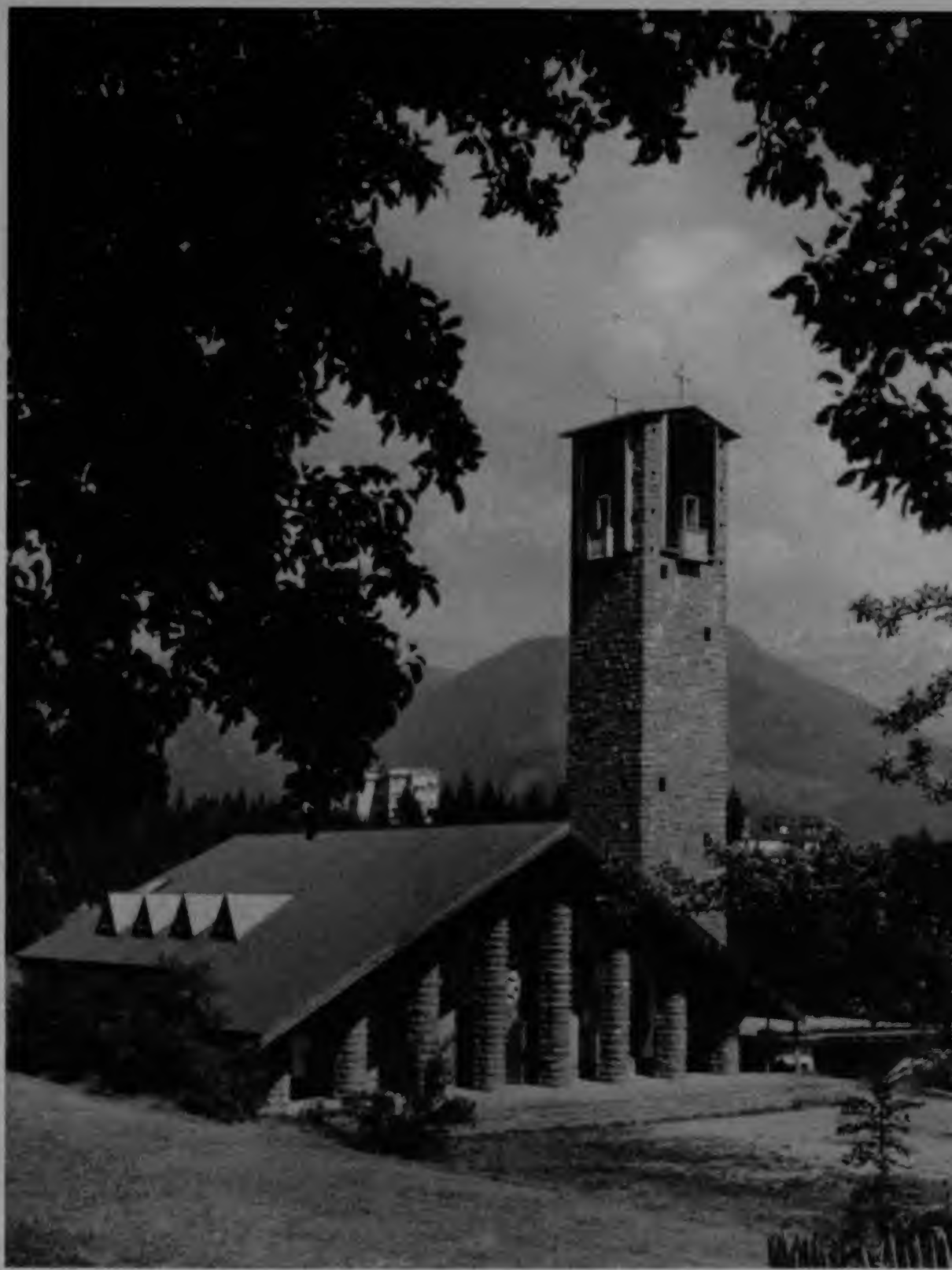


Henri Matisse: Dominican convent chapel at Vence, 1951.



Jean Lurçat: Tapestry in church at Assy.





Novarina and Malot: Church at Assy, 1945-47; natural basalt stone.





chädel; St. Alfonsus Church, Würzburg.

Le Corbusier: Chapel of Notre Dame du Haut, Ronchamp; exterior showing pulpit for outdoor ceremonies.





Burlage and Niebuer: St. Joseph's, Greven, Westphalia. The basic idea was to make the sanctuary a laminated enclosure, corresponding to the beamed roof.



Rudolf Schwarz: Church of the Assumption, Wesel, 1951-52.  
 Above: looking towards the altar.  
 Below: looking towards the west wall.





M. Novarina: Church of the Sacred Heart, Audincourt, France. Mosaic by Jean Bazaine. Same church; interior. Windows of glass blocks in cement and altar background by Fernand Léger.

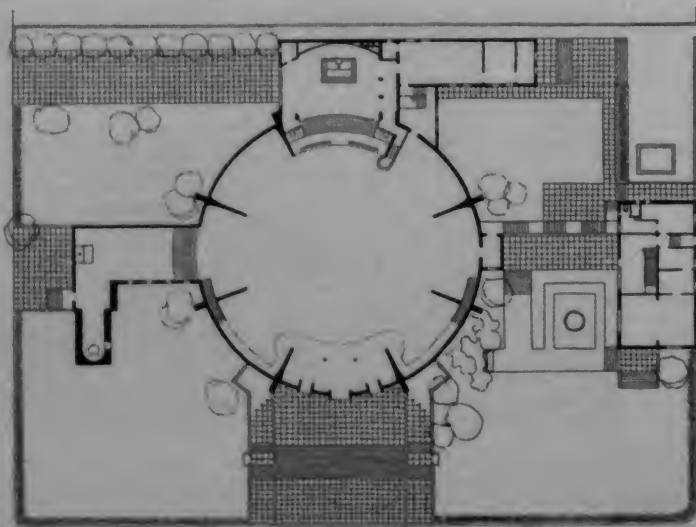
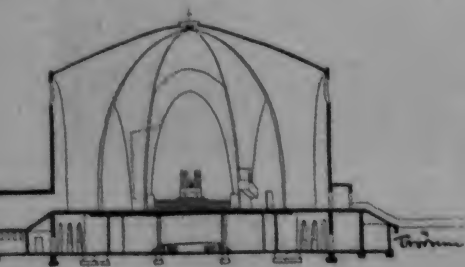




Church of the Sacred Heart, Audincourt, France: One of a series of glass block windows by Fernand Léger illustrating the instruments of the Passion.



Dominikus Böhm: St. Engelbert's, Riehl;  
view of the altar. The bold arches of the  
concrete vault spring from ground level.







Dominikus Böhm: St. Engelbert's, Riehl; exterior.





view of the altar. Note the light, airy, tent-like construction.

Dominikus Böhm: Church for summer visitors at Norderney.  
A view of the entrance-porch and bell-tower.





Enrique de la Mora: La Purisima Church, Monterrey, Mexico.



La Purisima Church interior.



Emil Steffann: Franciscan church at Cologne. An interior resulting from partial modern reconstruction of the surviving ruins on the old plan.



Emil Steffann: Reconstruction of the neo-Gothic choir of the Franciscan church at Cologne. The remaining part of the building, with its historicist character, blends successfully with a modern design.



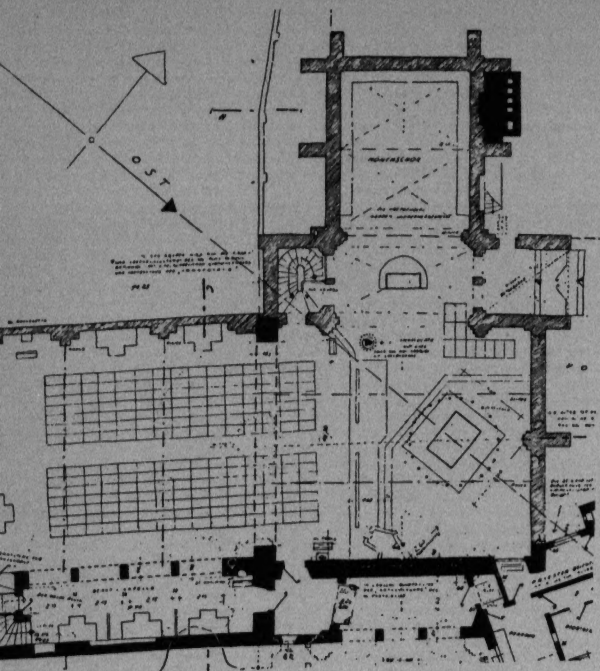
Hans Schädel: St. Kilian's, Schweinfurt, 1953.



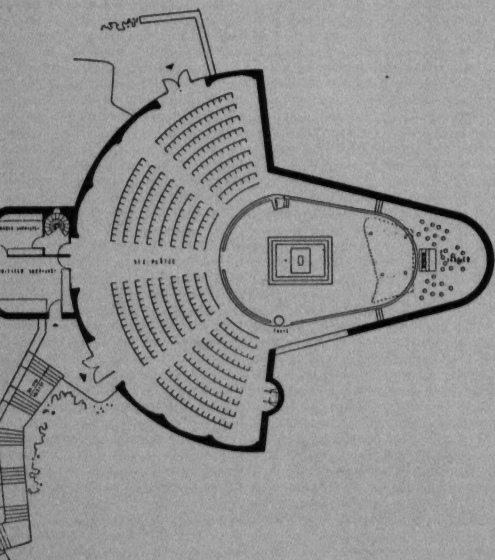
Dominikus and Gottfried Böhm: St. Antony's, Münster, 1951.  
A modern interior in a burnt-out neo-Baroque shell.





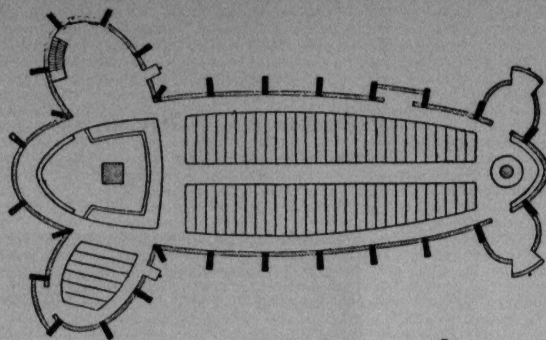


Emil Steffann: Franciscan church, Cologne (see pp. 28-29).

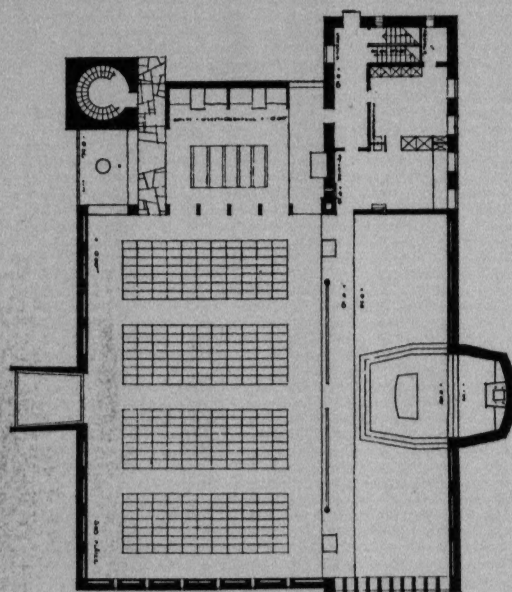


Hans Schilling: Plan for the Church of the Holy Angels, Wesel.

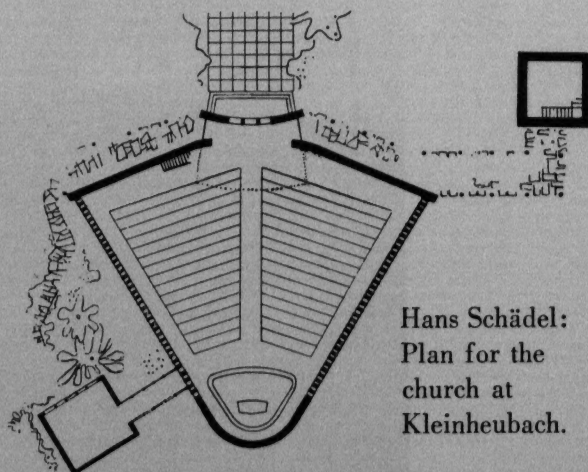
Though so different from each other, all these plans illustrate the aim of emphasizing the brotherhood of the congregation gathered round the altar, and the altar itself as the unquestionable focal point of the whole church.



Rudolf Schwarz: St. Michael's, Frankfurt, 1954.



Alfons Leidl: St. Sebastian's, Aachen, 1953.



Hans Schädel: Plan for the church at Kleinheubach.



Hans Schwippert: Reconstruction of St. Engelbert's, Mülheim, Ruhr, 1952-53. The altar, a plain table, is set slightly above the nave level. Altar, ambo, communion rails and benches all form a properly planned unity. Only the walls of the neo-Gothic church (1901) remained; pillars and roof had been destroyed. Above stucco ceiling is a steel frame resting on very slender supports; steel tubes tapering towards the base.

Henri Matisse: The altar of the Dominican convent chapel at Vence (see pp. 12 and 13).

